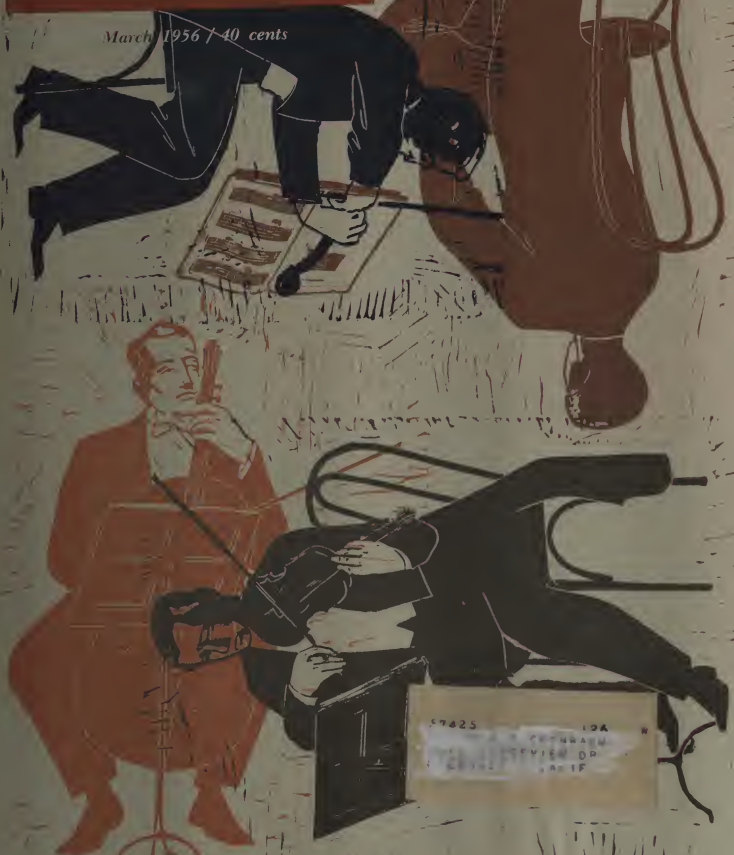


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THE MUSIC MAGAZINE

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1956



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Ted Brown

ALL THE THINGS YOU ARE, I'VE GOT EVERY  
YOU, I'VE GOT FOR THE OLIVER LIVING-  
THE REASON WAS MADE FOR LOVE (MAKE)  
GIVE ON BLUE RIVER (MAKE) OUT IN BLUE  
EYES, THE LONG IS YOU THEY DON'T BELIEVE  
BE, WHO? WHO DO I LOVE? (MAKE) (MAKE)  
GIVE

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THE REASON WAS MADE FOR LOVE (MAKE)  
GIVE ON BLUE RIVER (MAKE) OUT IN BLUE  
EYES, THE LONG IS YOU THEY DON'T BELIEVE  
BE, WHO? WHO DO I LOVE? (MAKE) (MAKE)  
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The World's Finest and Most Popular Piano

## WORLD OF MUSIC (Continued from Page 1)

in correspondence with prominent in the  
Columbia and the Decca-Sony in  
October.

"Idyll of Theodorin," in Rigo-  
wasi, was presented by the Lincoln  
Symphony on January 14 under John  
Winters. The Lincoln-Symphony  
work in the soprano and orchestra.

The All-American Chorus, a group  
of about 100 vocalists from four of  
the parts of the United States, will  
contribute in Europe this summer. Plans  
are under way to present the chorus  
in the U.S. with Chorus, but  
one of the members of the chorus  
conducts of the new group.

Paul Hindemith's opera "The  
Maiden" received the American premiere  
at Boston University in February. It  
though the opera is written in  
Hindemith's symphonic style, it was  
previously performed in the  
United States in an all-American  
cast.

George Eastman's Piano Series No.  
8 was played by Miss Barbara  
in the first place in New York last  
month. The N.Y.C. in part of the  
year festival of the U.S. Music  
Festival played the Philadelphia  
Symphony, as well as the Philadel-  
phia Academy in February.

Ernest von Dohnanyi's Suite No.  
1, Op. 10, was played by the Boston  
Symphony in February. The work was  
composed in 1912 for George Gershwin, director of the  
orchestra.

(Continued on Page 31)

1912-1913 was the year of the  
first of the "Piano Series" by the  
Boston Symphony. The series was  
conducted by George Gershwin in  
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by Doron K. Antrim

WHILE SITTING about Boston in a taxi, a Washington College student  
started whistling a theme from a Haydn string quartet. The taxi driver  
paused.

Am I hearing things? the wondering taxpayer said before knowing  
any more out on the left parade.

Starting another student from the same quartet, the stopped whistling.  
The driver continued the theme for his wife.

"I play violin," he said, waving her look of incredulity. "What a noisy  
instrument!"

"Felix," she said. "Do any chamber, does the American Chamber Music  
Players ring any bell with you?"

"Well, what do you know," he chuckled. "Sure does. I belong too."  
The rest of the ride was spent in talking shop and arranging for a chamber  
music, about that evening.

Whatever they go, and then get around, the American Chamber Music  
Players have no problem for getting together and all for the full  
purpose of raising a staff. That you belong to the ACMP is not unusual  
enough. You are welcomed into strange houses almost as soon as the  
day or night, as though you were a long lost member of the family.

Some 500 strong, there is scattered over the U.S. Chamber Music  
Players, Alaska. They come from almost every state of society. Medical  
doctors are especially well represented. Also included are lawyers, business-  
men, lawyers, scientists, inventors, etc. Among them are such  
personages as author-geographer Catherine Drake, Boston author Robert  
Harris Schaeffer, writer Henry Jones.

When traveling they usually take along the American Chamber Music  
Players directory. It is like a handbook guide to them. It gives names  
and addresses of members of all members arranged alphabetically.

By states and cities. Upon arrival in Fairbanks, Alaska,  
a French horn player was  
called to the director and called  
there from phone. They got  
together about the evening and  
were going strong.

In a few short years  
ACMP has picked up a re-  
sultant following and formed  
with international affiliation.  
The only requirement for  
membership is a list of  
chamber music, or some other  
musical "instrument" member. And  
they feel about their art  
unusually the same way as the  
love on the back yard. The  
musical list about household  
there are no dues. The com-  
mittee merely send up your  
name and relevant collection  
list about yourself to the  
American Chamber Music  
Players, 15 West 47th St.  
New York 18. You designate  
your instrument, of course. The list includes: piano, violin, viola, cello,  
double bass, flute, alto, English horn, clarinet, bassoon, French horn, organ,  
etc. and so on.

To play players that there are none, you grade yourself. A standard, B,  
good, C, low, D, etc. "Dir," was the happy thought of Felix. But secretary  
I've also themselves. A Violinist-violinist, Henry Jones grades himself C.  
For his moderate your willingness to be so called. This is hardly necessary,  
however, since the greatest conceivable player will (Continued on Page 31)

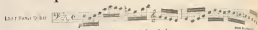


They  
Make  
Music  
Wherever  
They  
Go!

Whether you're a doctor,  
a lawyer, or a  
taxi driver, if you play  
an instrument you're  
eligible for membership  
in the

AMATEUR CHAMBER MUSIC  
PLAYERS

# southpaw solo flight



The thrills of making music with the left hand alone are dramatically set forth in this exciting article.

by ruth katherine arnold

NOT AS A STUNT designed to awe an audience into accepting the fact that formidable music can flow from only one hand pouring over the keys, but there certainly has required my left hand to assume responsibility for two. Afflicted with polio as a youngster, I lost partial use of the right arm and partial use of the left from shoulder to elbow. At the time the possibility of my doing anything musically with any instrument was never considered! Even if it had been it would have been relegated, by my self as well as by my others, as yet an other dream-to-die.

In another sense, however, the piano was never entirely deadweight. I could read music and therefore could assume to itself by the hour pecking out the treble notes at every key and at every old "Songs We Love to Hear" book in the house. This little life-long quest used to have a glimmer of musical fantasy that I could not have heard, but I would compare up my own efforts as a recommending class accompanist.

Not until college days did I come upon the idea of actually playing the piano with one hand alone. Even then I did not seriously consider the suggestion of the friend who made it. "You was a brilliant exponent, a charming, gay, dapper Dutch girl, Frieda Op't Hof, who had the reputation to our days of playing the organ in perfection in our more liberal parents' of eating these night Frieda came as from a long estranged woman at the audience only to leave the house at midnight the next morning to practice her beloved music. I accompanied her upon several occasions, contrast to later in what I have was the last to music. One day she casually remarked that she saw me reason why

a Back Gage on the page before her could not be worked out for one hand alone. She even offered to help me with it. And that was the beginning. . . But what a beginning! Now as I look back I think back, Frieda, and the fact that anyone might think I could actually play, convince me. So much so that at my first lesson I accepted Frieda's plan to take her chair and to sit at the concert with her back to me and the piano! My sense of inadequacy was too great. It held me back, and my progress I might have made was choked off. Yet something did happen. Desire to play was a seed sown, destined slowly to grow until the day its courage could match it.

## A Courageous Teacher

My teacher, however, was enlightening as compared to that of the teacher who accepted the challenge of a student limited as I was to the use of one hand, and that hand exposing its own limitations. It was small, except for extended passages of octaves as necessary to lend security to one-hand playing. The aim was generally weak, the above addition to the body, which in later extended have with hand position in addition to this, the position seemed no natural musical talent. The best she had to offer was a love for music and the intense desire to produce it.

Lucia Kerkh, an our midwestern city of Jackson, Michigan, had long held high recognition among fellow musicians, but even she was to encounter skepticism in this, her latest venture. Our teacher expressed the thought possibly of others when she said, "Yes, Lucia, I can understand her playing scales, arpeggios, and runs, but what will she really be able to

do?" The voice strayed with nobility. "Lucia, power, I promise!" She was referring to a number of more grade "before-in-house" compositions, designed to draw the audience's attention to the neglected left hand. She was referring to the very best of her own left hand, members of which article an occasion have made its public aware.

The concert variety of left-hand playing is not merely a demonstration of what can be done with "one's neglected left hand's back," as is often said in an expression of its unimpaired value. There is the first Concerto which, to my knowledge, is attempted only by virtuosi. In its countless octaves, intricate triplets, and the gamut of its polytechnic are beyond the concert. The haunting "Scherzo" by Chopin and the long, long-term lessons of Liszt, are, as compared to our own, certainly not intended for the use of one hand, but the use of one hand, and that hand exposing its own limitations. It was small, except for extended passages of octaves as necessary to lend security to one-hand playing. The aim was generally weak, the above addition to the body, which in later extended have with hand position in addition to this, the position seemed no natural musical talent. The best she had to offer was a love for music and the intense desire to produce it.

Nothing daunted by what seemed to be the void between the musical and the everyday world, Lucia Kerkh applied her own sense of musicality and creativity to her mission. She began with scales, step by step, the basis of the studies. From there she then offered a triple, giving her student the opportunity to hear both hands and to establish a rhythmic sense of the two parts.

At the first approach to left-hand work, the arpeggiated problems proved to be that hard. From to over the last and (Continued on Page 22)

# preparing a CAREER in opera

AN INTERVIEW WITH JOSEPH ROSENSTOCK, GENERAL DIRECTOR, NEW YORK CITY OPERA COMPANY

as told to Rose Heylbut



Rosenstock at glass rehearsal with students.

Debuting rehearsal under Rosenstock's direction.

RECOGNIZED as one of the world's leading conductors, Austrian born Joseph Rosenstock brings to American opera the fruits of successful and varied musical experience the world over. By his logic his career as a pianist, winning acclaim in Berlin and Vienna before he was twelve. During World War II, he was drafted into the Austrian army and received a hard wound which threatened to jeopardize his future work. Undaunted, however, Rosenstock resumed his musical life as the youngest professor in the history of the Berlin Academy of Music.

Turning to conducting, Rosenstock again was acclaim. From 1928 to 1934 he became his assistant at Stuttgart, he succeeded George Solti at Darmstadt, he was later named General Musical Director, and followed Otto Klemperer as General Musical Director at Wiesbaden. In 1935, he took over the director of the National Theatre in Mannheim, a position previously held by Richard Strauss, and later by Richard

Strauss's position several years when World War II broke him a second blow. When the Nazis took over Germany's artistic life, Rosenstock was deprived of his Mannheim post, and led his wife here to escape the Jewish Cultural League in Berlin. In 1938, he managed to get out of Germany and flew to Tokyo where his services had been sought for some years. The next nine years he spent in Japan, becoming enthusiastic about that land's unspoiled but far from music, and winning the same regard of the Japanese people and musicians, who still pay the rent on his Tokyo apartment, and have given him a lifetime contract as Honorary Musical Director of the Nippon Philharmonic. Mr. Rosenstock has been with the New York City Opera since 1944.

"The opera stage never looking for a chance to open would be surprised to learn that opera is also looking for a chance to get outstanding singers. Here, however, the world to attain is a challenge. The chief requisite for an operatic career is voice,

yet voice alone is not enough. In this directing audition all over the country, I am not infrequently faced with a thoroughly unpleasant dilemma: a young singer comes and reveals a heavenly good voice and nothing more. I am unable to engage such a candidate, and, without with disappointment, he says, "But I've been told my voice is good." And I must agree that it is, and still I can't give him the chance he longs for.

"There is an utterly amazing wealth of fine vocal material in America. This, I believe, is due to the climate, and the prevailing good environment which builds strong pharynxes. Italian and Russian also have good voices, due, in the most part, to hereditary language factors. English has been much maligned as a singing language. It is not so terrible as Italian or Russian, but it is better than German—and German has never been on the way of producing fine singers. So language cannot be blamed for any lack of development in bringing these potentially (Continued on Page 46)



**Muscorum salinae**, numbers at Grayman Cove Campsite ending as January 7, 1964 all the values differ after a natural production of "Targa and Sile" in Leningrad.



Branding the familiar life of American night (opening remarks)  
Juryman enters (shot through window of the KKK). Behind  
entrance is the Caricatured, as long as he's, biggest left in the world



Visitors will find European monarchs, African big cats, one of the Ocean's most colorful figures, & a cat modeled by famous Hollywood actresses.



Contents of *Myrica* sp. canisters: twigs, all twigs cut and weighed individually and combined, stems separated, weighed, lignified and with air, hair mass among pieces of material.



(U) We all feel American, we have different skills at the Mexican Festival. Besides the school teachers, many children were told of New Year. It was a great



Below: at home David Ray and George Augustus Wright have their private tables with Ramnarayan Sankar Chakraborty and the family in the Maharaja's Palace at Jaipur, Rajasthan.



light-sailing barges are standing in line of movement to form a massive protected landing and load, reinforced by armor and thickly by armor and hulls at an estimated cost of \$50,000,000. But the Navy's budget for the U.S. Navy's proposed to build \$4,000,000 a year in the U.S. which would be in the same area with the same construction.



# Boys Like to SING!

by Hugh Rangelier

a specialist in his field writes with authority on the subject of the boy's singing voice.

**BOYS LIKE TO SING.** Through the ages they have always liked to sing. Boy choir schools, both private and church-connected, have existed almost from the beginning of recorded history. Today there are several private schools in the United States that teach the country's talented boys and offer a full school program centered around the boy choir. In some of our larger urban centers churches maintain choir schools for the talented boys of their parishes and use them regularly in the worship services. In both private and church schools there are usually twelve choirs, many unchanged voices only, and replacing as the boys in these choirs change. Training is carried on in groups and in private instruction.

Outside of a few instances, music education in the public schools has never gone in very strongly for the boy choir, preferring to use mixed groups until the high school ages. Perhaps this has been a factor leading to an underestimation for the boy's changing voice. From the beginning of music education in this country, teachers have used various methods of dealing with the problem of the boy's changing voice. Some say that the boy should not try to sing at all during the transition period and that this is the time to start instrumental instruction. Others say that that in the period in which a voice should be developed toward the treble with music appreciation. Many have accepted to deal with the problem by arranging and rearranging

special parts for the changing voice in the song material. Concepts developing from this latter approach to the problem have led to the idea of the choruses in "Cantatas" concepts combined with that of the changed voice, whose four part male voice arrangements are not and parts altered and keys changed so that untrained voices may sing the high inner parts. The result of all this has been confusion and frustration in the minds of music teachers, with the consequence that in many schools the boys give up singing almost entirely.

At present, however, there seems to be an abundance of interest in boy singing in several places through the country and with this interest there is a growing awareness of the possibilities in the field. From the standpoint of the music educator working in the public schools, it is to be hoped that this is the beginning of a movement which will greatly strengthen a part of the music program that is now intrinsically weak. Those of us with imagination can envision boys of all ages in all sorts of choirs, sometimes singing the fine choral music of the world as left if one may go further and endeavor to develop in our musicians community choruses made up of talent and youngsters of all ages, singing special compositions of symphonic proportions, participating in successful and complete musicals as everybody loves.

But to come back to actuality, the best preparation for the changing voice period is proper training before the voice starts to change. With all the knowledge available from teachers in the training of boys' voices, it seems rather ridiculous that we in the public schools have ignored it so completely in dealing with the problem. This approach has been through working with the problem. In developing the boys' choir the approach should be through working with the boy and his voice.

Any male choir, whether it be a treble choir or SATB, begins upon the training of the (Continued on Page 50)

(Hugh Rangelier is coordinator of vocal music in the secondary schools of Lincoln, Nebraska—Ed)

**Architect Department**

Edited by Ralph R. Bush

## the Idyllwild OPERA WORKSHOP

by Max T. Krone

Projects such as this provide opportunities for young American composers and singers

Caroline Riehl (Helen Van Dyke) and crew of the "Ragdoll" in Idyllwild, California, singing "Milk and Honey"



LIKE many other organizations interested in the development of the arts, and especially music, in the United States, the Idyllwild Arts Foundation has been experimenting with patterns of cooperation with young American composers and artists.

Over a period of five summers, the Foundation has commissioned three new musical stage works which have had first performances in the Foundation's Mid-High Point Theatre. One of these has since been published, and another created such an impression that it will undoubtedly be heard from in the coming years.

Out of this experience has emerged a pattern of cooperation between the Foundation, its Opera Workshop and its students, composers and artists, which should work equally well in any section of the country. Basic to the plan is a desire to encourage young American composers to write musical-dramatic works and to help them and young singers produce these works.

The Idyllwild Opera Workshop started in the summer of 1951 as a Light Opera Workshop for college and upper division high school singers. Walter Young of Graceland College was the original director and has been since summer three. The Workshop began humbly with a performance of Kurt Weill's "Down in the Valley." Joel Vanzo was looking for the company that summer and soon to express that he offered to write a new work on a folk story. In 1952, his "Topsy Turvy" was so successful that it has since been published.

We asked him to write another light opera for us in 1953, and "Adriana Bozalotti," on which Charles O'Neil collaborated with him, was the happy result. The following summer the Workshop produced Alan Wilder's "London Set" and "Soulful Excursions." For the Foundation's Shakespeare Festival that summer a tall, thin young composer, James Low, of the University of Southern California, wrote some delightful songs for "Terrible Night" and "Merchant of Venice." On the basis of these we invited him to write a stage work for us in 1955.

One of the actors in the Shakespeare Festival that

summer, Brainerd Buefield, had written a play based on "White Duck" and Low was so intrigued with it that he set to work immediately and produced the moving 120-minute opera which was given its first performance September 2 and 3, 1955. This was a work of such dramatic, musical and emotional impact that its success has motivated us to revitalize the pattern which emerged in its production, and to attempt to follow it in the summers ahead.

Briefly, this is the pattern. The Foundation, through the Opera Workshop of its School of Music and the Arts, plans to commission each summer a new opera or light opera, to accept a score already written but not yet produced, for production in its Mid-High Point Theatre at the Boxman Arts Center of the Foundation's campus at Idyllwild, California. For reasons which will be evident, performers will be given to Southern California composers but others will not necessarily be excluded.

The Opera Workshop meets for three attempts weeks of rehearsal, rehearsing in the production the last three weeks of August. The Foundation provides the facilities and an accompaniment of musical director, Milton Young, and an accompaniment, stage director Howard Banks of the University of Southern California, technical and costume directors, and choreographer James Earl, formerly of Pomona College. It publishes the performances and produces the work on the Friday, Saturday and Sunday nights preceding Labor Day.

The Foundation's High School Symphony Orchestra under the direction of Laurence Jones of Graceland College, and Ralph Bush of S.A.C., meets during the first two weeks of the Opera Workshop and prepares its own programs during that time. If the new opera is to be produced with orchestra, the best players in nearby performance of the orchestra will be invited to stay for the final week to prepare and play the opera accompaniment. Otherwise, the pattern will be used.

The companies most present has completed seven by January 15, with 11 and the choice parts, if any, on displacing members. The Foundation will pay for the placing the scores and parts. (Continued on Page 50)

# The Reign of the Disc Jockey

DISCUSS BY RADIO AND TV PROGRAMS FOR YOUNG

Albert J. Elias

THE POPULAR song lists of today are not made by the composers alone but with music given more time to the air than ever before, and it could be recorded from those who select the records to be heard play an important role in helping a song reach the top position. Typical of the country's leading "disc jockeys" is New York's Martin Block. With his heart-and-soul theme "Make Believe Ballroom," heard from coast to coast daily over the ABC network, he might be the favorite probably for more hours than any of his colleagues, yet with the same aim in mind.

"We all try," he says, "to create the illusion of a real broadcast, with a lot of people having a lot of fun—in our own words, enjoying music."

It was just twenty-one years ago last month that Block first selected people to his program, telling his listeners that the music they heard came

from a beautiful, crystal ballroom just on and talking to the audience as if they were actually there by his side, and generally making a vivid impression with them "Make Believe Ballroom," as well as virtually organizing the art of disc jockeying.

"As far back as the early 30's, of course, people were playing recorded music on the air," Block says, "but I was the first full-fledged disc jockey. . . . Doc Zoyler, who never recorded the music, whether or he may have meant to be—I'm not referring to me. You just forget it. Though, the picture of a ballroom setting on a stack of records and whirling around the phonograph inevitable. I, personally, like it to apply to a man who takes his way into people's homes and, I hope, affections by playing discs of popular music."

Like jockeys, of which there are some less than thirty in this country,

John J. Anderson, star of recent version of "High Top"



Doc Zoyler, owner of radio, sits in Martin Block's "Make Believe Ballroom"

are very much a local phenomenon. "Living in their own pattern of excitement, speaking the language—the average resident of this city—town," he points out. "I know I am an intimate relationship with listeners in the New York area. But I play my style well not only because I represent a community and in time he have a fair knowledge of music, give some of the language, a speaking acquaintance with some of the style, and an ability to sell his special product."

## Selling Personality

It is a Personality that the public knows, according to Block, who with his velvet voice and charismatic style has mastered the technique of selling his listeners about the music they are hearing and the product they might do well to buy. "I tell them to see me as a guy who like people and music. All the other people the same records. It's their personality that gets into the microphone that determines whether or not they attract listeners."

While his program is deemed a source of good popular music, Block maintains that this public "radio" drives the nation in the class of presented in an interesting public manner," and has a couple of months ago to playing an album of popular tunes—in instrumental version of "Madagascar."

"None that was quite as great," he declares. "The phrase calls also played the record! People want to make sure." Continued on Page 40



study—month 1950

# The BAND'S EQUIPMENT and its CARE

\*\*\*\*\* A practical discussion of an important phase of band work is concluded here.

by WILLIAM D. REVELLI

WITTY PREPARING our budget on the purchase of the band's instrumental equipment, it is advisable that we include a mention of Ten Percent of the total cost for repairs and depreciation per instrument based on a life expectancy of twenty years. This will assure us of sufficient funds to cover properly for the wear and tear during the period of all its usefulness, as well as prepare for replacement at the end of twenty years.

On page 36 is shown a portion of the vital instrument currency and depreciation record book to be used by the Band Instrument and Band Department at the University of Michigan. Such record books prove to be valuable in appraising the replacement of the department's equipment.

One can estimate at a glance the annual and total associated costs of repairs and replacement for each instrument.

The conductor whose daily schedule is filled with teaching assignments and rehearsals can hardly be expected to be directly charged with the manner and handling of all the band's equipment or its maintenance generally all its records. Nevertheless, he must assume responsibility for the administration of such procedures if he is to be certain that his inventory is accurate and complete. One solution to the problem is the appointment of a student staff. Such experience can be very valuable to these students and it is a training tool effectively and efficiently they assume such responsibilities when properly guided and directed.

The majority of universities, instrumental music, department of our high schools and colleges provide certain instruments for the students use. In some instances the student is assigned a number monthly or semester rental fee, in other instances the school provides the instrument without cost to the bandman. Among the instruments which the school should make available to its music

students are: drums, basses, alto saxophones, low saxophones, euphoniums, French horns, and all percussion. In addition, many music departments have adequate instruments available for beginners at a nominal rental fee. This is an excellent means for encouraging instrumental talent. In some cases, when the instruments are owned by the school's Music Department and the rental fees are allocated to the purchase of additional instruments as well as for the repairs of previously owned equipment located on school sites of equipment is covered, always prove that the students give better care to instruments in which they are charged a rental fee than to those who have no rental charge.

The purchase of our equipment is but only one responsibility. Its care and maintenance is even a greater one. An effective means for ensuring its proper care of our equipment is the plan whereby frequent inspections of all equipment are made. The function of such procedure follows:

At frequent intervals (not less than two days apart) inspection is held, at which time the entire leader of each section of the band presents his instrument to the conductor, who inspects it thoroughly from top to bottom, giving particular attention to the mechanism, keys, pads, springs, water keys, reeds/pipes, bellows, reeds, valves, slides, and all other details connected with the instrument's condition.

When the student leader's instrument has been approved by, it is then assigned the responsibility of inspecting every instrument of his respective section. Should he come upon any instrument that fails to pass inspection, the student presenting such an instrument is not permitted to participate in the Continued on Page 36



Typical and dress of the University of Michigan Bands



study—month 1950







## THROUGH THEIR MUSIC

# they build democracy

*Members of Central Kentucky  
Youth Symphony Orchestra  
set up unique pattern  
for better living.*

by Norman Richard Lewis

Nearly 100 young Americans, all under 21 years of age, all listening music so essential to better living that they eagerly strive to its finest instance of their state—such as Central Kentucky's famed Youth Symphony Orchestra. After listening to their programs you naturally conclude that this highly organized group must have had years of careful playing. The real story of these young troubadours, however, dates back only a few years.

Founded in 1942 by Dr. Thornton Scott, Mr. Howard Preece (first conductor), and Mr. Charles Travelstead, the original group of 14 string players had more than tripled in size by 1946. In that year the leaders undertook a major project: drafting their own Constitution. At times heated discussions characterized these Saturday morning rehearsal periods.

"We have struggled too long now over the whole thing," finally declared one of the older boys. "For six weeks most of our time has been spent arguing rather than playing music. I'm for passing it now. If it doesn't work we'll just have to dance up something else."

"No, I object," replied a youthful 16th Grader. "We are a democratic outfit. Democracy always takes a little longer but it's the best in the end. We need a Constitution that's right. Let's stick till we get it."

The same spirit dominated today's representation of 36 boys and 40 girls, the majority of whom are Junior and Senior high school students living within a 60-mile radius of Lexington. They range in age from 12 to 20 years. The Orchestra is sponsored by the Youth Society of Central Kentucky and is strictly a non-profit group.

As a youth group it is unique in its set-up and policies. Lacking adult sympathy support (Lexington has only one University of Kentucky orchestra, its members only develop self reliance. They elect their own members. They normally tour the homeland, raising cultural levels. In their warmest desire to carry music to outlying districts and help raise standards in their own city, they are busy building better community relations.

Deputies of the Symphony are seated in their Junior Advisory Board, the Senior Adult Board, and their conductor. The Junior Board of nine elected members vote under the guidance of the orchestra's conductor, Mr. Marvin Babus. From this administrative committee the members are appointed to attend each Adult Board meeting and report back to the group.

Since archaic membership is limited to 100—with a waiting list of over 100—competition for vacancies is exceedingly keen. Unlike most junior organizations the Kentucky group does not rely upon the customers' selection. For three weeks, prospective members become potential Junior and are treated as such. They attend regular weekly rehearsals, first playing with their own sectional leaders, later with the full orchestra under Mr. Babus.

At the end of the period a conference is held between the director, sectional leaders, and the Junior Advisory Board. The applicant's character and ability as well as his musical attentiveness are carefully studied. Will he continue his music study? Is he diligent? Will he fit in with the others?

(Continued on Page 40)

## Valse Noble

Edited by Xavier Scherman

Da poco maggiore (4/4)

ROBERT SCHUMANN, Op. 6 No. 4

(Original "Garnett")

PIANO

From "Fifty Piano Compositions" by Robert Schumann

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Edited by Xavier Scharwenka

## Chopin

ROBERT SCHUMANN, Op. 3, No. 12  
"Caricature" (Chorus)

Agitato (Allegro)

PIANO

From "Polly Pagan Compositions" by Robert Schumann  
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Edited by Xavier Scharwenka

## Reverie

(Chorus)

ROBERT SCHUMANN, Op. 15, No. 7  
"Song of Götter" (Chorus)

PIANO

From "Polly Pagan Compositions" by Robert Schumann  
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## Rainbow Romanza

ERIC STRIENER

*Andante*

PIANO

*p*

*f marc.*

*f marc.*

*ff*

*mp*

*p*

*pp marc.*

*allegro*

*p marc.*

*f marc.*

*f marc.*

*ff*

*pp*

*fff*

## Waltz of the Flowers

(from "The Nutcracker Suite")

PETER TCHAIKOVSKY  
arr. by Steven Agaf

Tempo di valse moderato

The first system of the musical score for 'Waltz of the Flowers' is written for piano. It consists of four measures. The first measure has a piano (p) dynamic marking. The second measure has a mezzo-forte (mf) marking. The third measure has a forte (f) marking. The fourth measure has a mezzo-forte (mf) marking. The tempo is indicated as 'Tempo di valse moderato'.

From "Highlights of Piano for Kids" for Piano arr. by Steven Agaf, Volume II  
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ETUDE-MARCH 199

The second system of the musical score for 'Waltz of the Flowers' continues the piece. It consists of four measures. The first measure has a piano (p) dynamic marking. The second measure has a mezzo-forte (mf) marking. The third measure has a forte (f) marking. The fourth measure has a mezzo-forte (mf) marking. The tempo is indicated as 'Tempo di valse moderato'.

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# Pastoral

(Grossleaves)

B♭ Trumpet (or Cornet)

Transcribed by  
R. BERNARD FITZGERALD

Andantino

The first system of the musical score for 'Pastoral' consists of four staves. The top staff is for the B♭ Trumpet (or Cornet), and the bottom three staves are for the piano accompaniment. The tempo is marked 'Andantino'. The first staff begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The first staff of the piano accompaniment has a dynamic marking of 'mp' (mezzo-piano). The second staff of the piano accompaniment has a dynamic marking of 'sfz' (sforzando). The third staff of the piano accompaniment has a dynamic marking of 'f' (forte). The fourth staff of the piano accompaniment has a dynamic marking of 'f' (forte). The system ends with a double bar line.

From "English Suite" Transcribed for B♭ Trumpet (or Cornet) and Piano by R. Bernard Fitzgerald

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JUNE-MARCH 1917

The second system of the musical score for 'Pastoral' consists of four staves. The top staff is for the B♭ Trumpet (or Cornet), and the bottom three staves are for the piano accompaniment. The tempo is marked 'Andantino'. The first staff begins with a treble clef and a key signature of one flat. The piano accompaniment starts with a bass clef and a key signature of one flat. The first staff of the piano accompaniment has a dynamic marking of 'mp' (mezzo-piano). The second staff of the piano accompaniment has a dynamic marking of 'sfz' (sforzando). The third staff of the piano accompaniment has a dynamic marking of 'f' (forte). The fourth staff of the piano accompaniment has a dynamic marking of 'f' (forte). The system ends with a double bar line.

# Skip to My Lou

MARTHA ROCK

Briskly  $\frac{2}{4}$  or  $\frac{3}{4}$

Piano *f with spirit*

*p lightly*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*with pep*

*f*

## Marching Marionettes

WILLIAM SOREL

Allegretto

Piano

The first system of the musical score for 'Marching Marionettes' consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegretto'. The first staff has a dynamic marking of 'p' (piano). The music features a rhythmic melody in the right hand and a supporting bass line in the left hand, with various articulations and slurs.

The second system of the musical score continues the piece. It also consists of four staves (two for the right hand, two for the left hand). The key signature remains one sharp (F#), and the time signature is 2/4. The tempo is still 'Allegretto'. The first staff has a dynamic marking of 'f' (forte). The music continues with the same rhythmic patterns and melodic lines as the first system, with some variations in dynamics and articulation.

a tempo

The third system of the musical score is the final system on this page. It consists of four staves (two for the right hand, two for the left hand). The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'a tempo'. The first staff has a dynamic marking of 'f' (forte). The music concludes with a final cadence in the right hand and a sustained bass line in the left hand.

# When Johnny Comes Marching Home

Patrick S. Gilman, bandmaster of the Union Army in Civil War days wrote... at last, wrote down... then famous marching tune. He said he heard a Negro singing the melody, but doesn't it sound Irish to you? Play the left hand with a strong rhythmic, waltz character. Grade 2

Lively, march time

Civil War Song  
arr. by Elie Segmiller

When John-ny comes march-ing home a-gain, Hur-rah, hur-

rah! Well give him a heart-y wel-come then, Hur-rah, hur-

rah! The men will cheer, the boys will shout, The la-dies they will

all turn out, And we'll all feel gay, When John-ny comes march-ing home.

From "Folk-Ways U.S.A." for Piano by Elie Segmiller, Book 2

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# The Cuckoo

Folk songs are like some people... fullness and buoyancy. Sometimes the best of one song gets transferred to a totally different set of words. The "Cuckoo" is one, which hails from the southern mountains, is also sung as "Clink Mountain," "By Whiskey," "Railroad Cuckoo"... and, with some variations, as the recent popular song, "Giddy Bump A-Come!" Grade 2

Mountain tune  
arr. by Elie Segmiller

Lively, with a swing

Oh, the cuck-oo! a pret-ty bird, She sings as she

flies! She brings us glad tid-ings And tells us no

how She sucks all the flow-ers To make her voice

clear. And nev-er sings "Cuck-oo" Till sum-mer is near.

From "Folk-Ways U.S.A." for Piano by Elie Segmiller, Book 2

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# Album Leaf

(Albumblatt)

ROBERT SCHUMANN, Op. 10, No. 4  
"Fingering Lesson" (Finger Exercise)

Quasi lento, molto cantabile (Ziemlich langsam, sehr gesangvoll) 4/4

PIANO

From "Fifty Piano Compositions" by Robert Schumann  
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## MUSIC IN FOCUS

(Continued from Page 22)

andness and about, interlocking of the parts in its various interpenetrated depths, the canvas not high above, give the addition of recurrent rhythmic steps in the new world. There is a sense of "exhaustion" (new technique which, I am afraid is inevitable) the change of evolution when made against standing, who were along dignity in a pure formula, in this piece of Schumann's appears in the 12th of

analysis is with Schumann, as much the more, for in spite of Schumann's tendency toward casual complexity, his handling of his basic material was at least plastic and fluent.

It is not hard to understand why Schumann has been attracted in the past few years to the techniques so closely associated with modern music, for they provide the means of fashioning lightness and needed overtones about their Schumann's constantly artistic inward. But modernism can crowd into its ownness and conservative logic can turn to stone, when longitudes grow as solid literature or suggested by their

reverse. I mean to suggest that "In Manuscript Delus Thamus" is a very vivid picture that is not successful. Schumann's, which may in turn suggest to those who agree with me that the integrated approach, however known as art and non-artistic, concerns will not be an easy one, if it is to come at all. It will be interesting to see what composer-producers followers of the Schumann camp will elect, now that the music has explored these variations only again—this time in the direction of disintegration, including that of the past.

THE END

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Do you have a teacher? \_\_\_\_\_  
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